# A MID-WEEK FORECAST OF COMING PLAYS



Gone, Local Playhouses Prepare for Hart in Square Dear Sangerson With Grim War and Its Workers the Summer Lull that Comes with Rising Temperatures-Change in Cinema Booking Plans.

#### By EARLE DORSEY

Times change, as the Latins said, and a theatrical summer far different from the theatrical summer of 1918 is upon us. The playhouses, one by one, are extinguishing their lights and except for an occasional tryout, at odd times, the Garrick and its stock company will probably be the only dramatic mainstay of this city of indeterminate

The theatrical flood tide of 1917-18 has ebbed, and one feels no hesitancy in saying thta if closed theaters be one of the prices of peace, it is cheerfully paid, even with a war tax attached. But, nevertheless, the city has changed, its war-workers have departed by the thousands, amusement is no longer at a standing-room-only premium and the remaining Washington seems reluctant to crowd theaters dur-

Rumors are current, but not confirmed that Mr. Tyler proposes to close very soon-possibly with the end of this week-his summer season at the National, originally scheduled for five weeks. Out of the five plays in the original schedule, it is doubtful if more than two at the most, and probably only one, will prove of real Broadway caliber. The Booth Tarkington vehicle, "Clarence," is the one play which is expected to actually score. Of the plays so far offered, opinion seems to differ, but this writer has seen two of the three already shown-"Made of Money" and "On the Hiring Line"-and "Photoplay Magazine Screen Supple neither impressed him as vehicle calculated to attract good business to a theater on the eve of prohibition.

At the time this is written, Poli's shows every evidence of being dark for a period after the coming week. The Rainey film which is the current attraction, and which will be shown for a second week, is attracting a fair clientele. The Manhattan booking interests are sending out few productions and Poli's will probably suffer from a dearth of plays for the next sixty days. At least two weeks more of what should be unusually good drama are promised at the Belasco, beginning with the Rachel Crother's vehicle, "He and She" and ending with a premier performance of a new David Belasco play for the week of

The Garrick Players, with their admission price of \$1 for the best seats, are doing good business. So successful have been the presentations of the three pieces already selected by the management that these players likely will continue their engagement indefinitely. The end is not in sight at the present time and in addition to a number of good vehicles already selected, the Garrick management is being approached by playwrights of repute who offer new productions for preseptation at the drawing room theater.

Beginning with the close of the month of August, the picture theaters, particularly the larger theaters such as the Palace, Rialto and Metropolitan, will be enabled to select productions on their merits and not at the dictation of a program producer who has hitherto leased his film product only on condition that the good be exhibited with the bad.

In the future, a theater like Loew's Palace, for instance, will have the pick of the market, in competition with other film interests which may desire the first showings of certain cinema features. Heretofore, the Palace, in order to avail itself of the really attractive features of the Paramount-Arterast program, has been forced to exhibit also certain Paramount-Arteraft features which, under no other circumstances, would ever have found their way to the screen of that theater. The Moore interests, with their three local theaters, have long booked in the open market and while this had its advantages, it also had its disadvantages for it made it impossible in the past for the Moore interests to exhibit for the first time in Washington any of the DeMille, Griffith and other directorial outputs distributed by the Arteraft corporation.

In the future, however, this will all be changed. The program plan of picture selection is dead. It was a mistake to begin with and its duration was always known to be limited. Hereafter, no theater in Washington will be forced to exhibit at the dictation of producing interests. The only thing that will prevent any theater from buying the pictures it wants will be lack of the price. While this step is somewhat technical to the layman, it marks, nevertheless, a long step ahead in the evolution of motion-picture exhibition.

#### MOSQUITO HAS A "PART."

mosquito Thupian for "The Spitfire

#### FILM FIRM INSURES MONKEY FOR \$50,000

LOEWS PALACE

Unique in the annals of the mo-tion picture realm, where even the most unexpected may oftentimes happen, comes an announcement from Universal City, Cal., the studio headquarters of the Universal Film Manufacturing Company, that a \$50,000 insurance policy has been taken by the company on the life of Joe Martin, its femous crangulars. "leading." its famous orangoutang "leading

So much depends upon Joe for the success of the series of ani-mal comedies in which he is being featured, the Universal people saw that a means of protecting themselves against an enormous loss by his possible injury or death was inevitable, hence the huge

#### Photoplay Magazine Supplement Shows a

The fifth and latest issue of the ment," which will soon be seen at Loew's Columbia theater, 'has arrived in New York, and in the absence of Vice Fresident E. W. Hammons, who is now in Europe, the publicity department is entrusted with the responsibility of giving the reel "the once over" and report-ing the table of contents to the

The headline feature of the subject is a closeup of D. W. Griffith caught in the old "rehearsal room on the Fine Arts lot, where all the big scenes for the Griffith subjects have been perfected. We see again the thrilling "ride of the Clansmen" from "The Birth of a Nation," and later, while viewing the old "Intol-erance" set, "The Feast of Belshazzar" is visualized once more. Grif fith is always an interesting char-acter, and few have had the privi-lege of meeting him in an informal

interview such as this.

Then comes Olive Thomas and Edna Purviance—"bashful ladies" who enjoy being photographed—and a backyard interview with Mary Thurman, most famous of the Mack Sennett bathing girls "Roughouse at the Universal Zoo" has scenes of Charlie, the elephant, picking on Joe Martin, the monk much to the amusement of those looking on. Then Rupert Julian is seen in the thrilling murder scene in "The Fireflingers," and the Screen Supplement camera, behind the lines, shows the reason why the big scene had to be made all over

again.
Pictures of the wonderful Los Angeles home of Jesse Lasky, and an impromptu drama entitled "Troubles of a Film President." with Richard Rowland, of Metro, versus May Allison and Viola Dana. as the characters, complete a sub ject that is decidedly good enter-tainment.

#### Crandall's Apollo Opens Film Garden

The al fresco garden, conducted public for the first time this sea-son. The Apollo garden, since last season, has been entirely rebuilt, rewired and reseated. A new pro-jection booth has been installed, greatly improving the clearness of the picture; a new screen has been

#### Seeing Oneself on Screen By William S. Hart.

Chas S. Hart J. Rainey. "Heart of the Jungle"
Pour's this week enert

good many seasons in the legitimate, and I often wondered how I mate, and I often wondered how I looked to the people out in front. Yes, I was genuinely curious to see myself as others saw me, but then it didn't seem at all likely I would ever have the opportunity. Then game the motion pictures and with them a desire on my part to visualize the characters of the great West, the types of rugged men I had known and admired as a child, and which I knew were fast passing away. I looked at myself in the mirror and I said: "No, my son, you'll never do; that face of yours will look worse

do; that face of yours will look worse on the screen than it does in the looking-glass."

face would prove my fortune.

By some means I was enticed and can keep on improvining my work an eliving better and more artistic control of the control of nervousness than if I'd been facing a brace of guns in the hands of a sure shot from the Western cowtowns, I saw myself on the screen. Oh, no: ple would throw things at my picture face. But somehow they didn't, and then I began to get notices and criti-

were just the things for the character I was portraying. Then I felt better.
So time has gone on and I've been
doing my best to improve my work.
I've studied my own physiognomy till
I know every line and expression.
And I can control them all. Nowadays I don't feel quite so dissatisfied
when I see myself as others are days I don't feel quite so dissatisfied when I see myself as others see mc. Perhaps I am the type—at least the people seem to be satisfied. And after all is said and done, that is what counts. And I feel that in a way I am doing a service by perpetuatins in the celiuloid the figures of the old West—the men who went through experiences that fall to the lot of all trail-blazers and pathfinders.

And I'm thankful, too, that what I've tried and am trying to do, is appreciated by the public. That's the recompense for the work and study

why, even when Mr. Inca first wanted me to do picture work I laughed at the idea. "With this face?" I asked. He wired back to me something to the effect that my face would prove my fortune.

you. No, I'm not satisfied yet. I feel

tributions to the screen.
In "Square Deal Sanderson," my latest Arteraft picture, which is shown at Loew's Palace Theater today, 1 most artistic work. I put into the part of Square Deal all the vim and energy there is in me and, I believe, energy there is in me and, I believe my friends will indorse my belief that cisms which said that my rugged fea-tures, determined aspect, and so on, the character fits me like a glove.

## June Marks Epoch

now, they have all taken a city apartment together, and two houses side by side at Bayside, L. I., and have formed one of the closest family corporations ever organized.

Less than a dozen years ago, these three little maids had no thought of leaping into fame and long skirts in the same gasp.

#### DORIS MUST REDUCE.

# Slot Machine Mirror

#### THE EGG-CRATE WALLOP.

with all the anti-bruise ointments in the drug business. since finishing his afternoon, with a very much worried make the Apollo garden one of the work was, "Gee! Doris will have to reduce. I had to carry her up and impossible to open to the public on Memorial Day as was originally contemplated. The open-air per-ocontemplated. The open-air per-ocontemplated with all the anti-bruise ointments in the drug business. since finishing his afternoon, with a very much worried latest picture, "The Egg Crate Walliant older. The is still nursing a bruised obtain a sprained knee, but at that no one can hand Charles and the parts she's played. All the parts she's played, we can't re-occurrence was originally contemplated. The open-air per-occurrence was originally contemplated which per occurrence was originally contemplated which per occurrence was originally contemplated which per occurrence was originally contemplated with the drug Charles Ray says he is familia with all the anti-bruise ointments T the drug business, since finishing hi latest picture, "The Egg Crate Wa

#### "PROPS" IS LOOKING FOR "BATTY" WRITER

ean in Smooth

Julien Josephson, scenarioist of all recent Charles Ray successes, is dodging the property man at the Thomas H. Ince Studio in Culver City, Cal.

He has just completed a new story for Mr. Ray and turned it over for production. This is a "crooked" story, and for a bit of "crooked" story, and for a bit of weird color, he injected into it a scene of a church belfry in which the curfew rings each night at nine. He provided that bats should fly out of the belfry to "register" disturbance, When the "prop" sheet was handed the property man, he revolted, and making straight for the Administration Building, demanded an audience with Mr. Ince, he said: "If I have to go out at night and catch bats for that scene I'll quit my job." A compromise was effected whereby pigeons were substituted for the bats.

#### Baby Vamp" Parts Are Eileen Wilson's Favorite Diversion

Over a plate of scrambled eggs and bacon, served in what O. Henry use my to describe as "the grand Wagneria ers, Miss Eileen Wilson.

It is no secret at all that Miss Eileen Wilson, who first flashed across our personal vision as the girl who sans the "Old-Fashioned Wife" song in "Oh,

June Marks Epoch

In Affairs of Three
Talmadge Sisters

This month is a big milestone to be accessed for the first the first that the first National Crif.

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Now, at that point in the discussion something happened. Maybe the waiter interrupted, or maybe she remarked that the eggs were cold-not an unusual occurrence—but at any

sion something happened. Maybe the waiter interrupted, or maybe she remarked that the eggs were cold—not an unusual occurrence—but at any rate we got to talking about philosophy and the will-to-win and all that sort of thing.

And now, when we come to write this interview, we can't tell you how of old Elieen Wilson is, we can't rember whether she said she's played ten parts or fifty, and about all we know is that she likes 'baby vamp' parts, and that if it wasn't for Broadway she'd like to stay in Washington indefinitely.

Solutiones, 2:15 to 5:20; even hounds they rode through the jungle until the print the print of 1:20.

Rainey was more interested in photographing lions than in killing them. It was too easy merely to kill the brightness of the clearing at was at bay. He grunted, turned, and sprang at Rainey. He missed him by twelve feet, and slipped into the wanted to do what had never been done before—that is, take a picture of a lion in his death spring.

The refore, by the terms of the wasting to the parts or fifty, and about all we know is that she likes 'baby vamp' parts, and that if it wasn't for Broadway she'd like to stay in Washington indefinitely.

Wyndham Standing has been engaged as Constance Talmadge's leading man for her first national picture, "The Temperamental Wife." Mr. Standing is also leading man for Norma Talmadge's next picture, "By Right of Conquest." Capt. David Kirkland has been engaged by Joseph M. Schenck as Constance Talmadge's director.

Dustin Farnum has engaged a ringside seat at Toledo for July to see the Willard-Dempsey fight.

"I am taking a chance," says Mr. Farnum, "on our being between pictures at that time, so I can slip East. If luck is against me, doubtless the ticket will prove very acceptable to someone else." Farnum and Willard are great friends

"The Woman Under Oath," starring Florence Reed, is set for release June 29. The story picturized relates the experiences of the first woman serving on a New York jury.

Marcelle Roussillon, late of the Palais Royal, Paris, and who is seen in Florence Reed's support in "Her Code of Honor," was a guest at the King's birthday party given in Ottawa last week by the governor general of Canada and the Duchess of Devonshire.

A definite title has been decided upon for the Guy Empey special previously announced under the title of "Hell on Earth." The permanent title will be "The Undercurrent."

Mitchell Lewis has commenced work on the fourth of his pro-

Paul Powell is about to start production on a new Monroe Salisbury feature, entitled "Devils Have Their Friends." The story was written especially for Salisbury by Elliott J. Clawson.

Joseph Medill Patterson's well known story, "A Little Brother of the Rich," is now well under production by Lynn F. Reynolds. Frank Mayo is playing the title role. Harry Carey and his band of cowboys are attending a big ro

up in Arizona, shooting sensational Western scenes for Peace," his latest starring vehicle which Jack Ford is directing.

Reggie Morris, formerly with Sennett and L-Ko, has just finished one-reel comedy at Universal City entitled "Double Trop

The new Marie Walcamp two-reelers are to be known as the "Tempest Cody" series, for in all of these short Western produc-tions Jacques Jaccard is to direct.

"The Petal on the Current," a novelette by Fannie Hurst, the well known heart interest writer, has been purchased by Universal to be used as Mary MacLaren's next starring vehicle.

### Some New Camera Tricks

production, to be shown commencing and intensifying the distant objects.

In "The Fear Woman" are a num-

long shots through windows and doors, up driveways and through ar-bors, and in the extraordinary closedoors, up driveways and through arbors, and in the extraordinary closeup effects, Mr. Gheller has brought
forth a number of new leas tricks.
In his close-ups of the star and her
supporting cast he has invented a
new focus, which brings unusual britliance to the eyes, intensifies the
lighting on the hair, and completely
obscures all background without the
use of a back screen. use of a back screen.

New effects in motion picture pho-lography have been developed by Ed-ward Gheller in "The Fear Woman," Pauline Frederick's latest Goldwyn softening the light in front of it. tter.

In the light-and-shadow scenes the ong shots through windows and window ledges. A particularly sumptionrs, up driveways and through ar-

on certain objects in the room with on certain objects in the room withAn extraordinary long shot was
taken through a second-story window in a hotel, showing the departure of two figures in a motor car.
Herstofore such effects have not been

## Won Wager; Lost His Life

Fritz Schindler was the man who ways makes it necessary

Schindler missed by only twelve feet Rainey, the great African hunter, Arc-tic explorer, fighter, scientist and pho-tographer, whose pictures are now be-ing shown at Poli's Theater, after-

lost his life for a wager.

Paul J. Rainey was the other party to the wager, and the lion that killed Schindler missed by only twelve feet Rainey, the great African hunter, Arctic explorer, fighter, scientist and photographer, whose nictures are now become a science of the beast that made Schindler was a response to the scient of the beast that made Schindler was a response to the scient of the beast that made Schindler was a response to the scient of the beast that made Schindler was the scient of the beast that made Schindler was the scient of the beast that made Schindler was the scient of the beast that made Schindler was the scient of the scient o until the brightness of the clearing